Although a large corpus of literature has appeared in Sanskrit in the recent [illegible] in various literary forms some of which are entirely new to Sanskrit literature showing the innovative spirit of the present-day Sanskritists who are yearning to give something new and hitherto unknown and are in search of pastures anew, there are certain fields which have not received the attention from which they deserve. One of these fields is the field of letters. While there is considerable literature on letters ~~[illegible]~~ ~~more~~ in English and other languages — the more well-known of these in our own country is Pandit Nehru's Letters to a Daughter numbering as many as 196, there is precious little of it in Sanskrit, the only exception is the Patrāvalī [illegible] a collection of letters in Sanskrit verse of [illegible] lines.

Autobiography is another field where Sanskrit literature has nothing to show. As of the autobiographies that are available there are translations made from English like the Ātmakathā of Nehru and the Satya [illegible] translation which are renderings in Sanskrit of Pandit Nehru's ~~[illegible]~~ and Mahatma Gandhi's My Experiments with Truth.

Diary as a literary form is simply non-existent in Sanskrit which is a feature prominently in other languages like Emerson's Diary and so on. ~~In Persian~~ A variation of the Diary literature is found in Persian under the name Malfuzāt. Instead of the person concerned himself recording the daily happenings in ~~[illegible]~~ his life in the systematic Diary, it is the people who record the daily ~~events in the li~~ happenings in the lives of their leaders as they see and hear them or the people coming to meet them, their discussions with them, their travels and ~~[illegible]~~ their observations about things and events and so on. Even in the field of novels which have otherwise claimed a good deal of attention, there is nothing like the detective novels or ~~[illegible]~~ ~~[illegible] the name of the Jules~~ Verne novels in Sanskrit. So is [illegible] ~~In modern~~ ~~Science fiction literature Sanskrit is particularly deficient.~~ ~~Except a few [illegible]~~ ~~by Sadgurusharan Awasthi~~ and the ~~Ādhunika Arthaśāstra by R. S. Panchamukhi~~, there are no attempts in this direction. It is time Sanskritists devote deliberate ~~attention~~ to such ~~[illegible]~~ areas to make up for these deficiencies.

like Ādhunika Arthaśāstra, Modern Economics by R. S. Panchamukhi and even if there is some [illegible] is practically [illegible] literature in social, physical and biological Sciences. The only exception

In children's literature, though it has surfaced itself of late in the form of works like the Bālasāhityam by Vāsudeva Dvivedi of Varanasi or Jagannath of Pondicherry or a collection of short stories from foreign sources by Satya Dev Chaudhary as also stray ~~[illegible]~~ [illegible] and primers and the Sanskrit edition of the popular children's magazine Chandamama needs much more effort to [illegible].

Hon. Justice Venkatachalaiya, Sri Madhavan, Dr. Janaki
Colleagues and friends,

I feel great pleasure in being with you on the auspicious occasion of the Navaratna Mahotsavam, the 90th anniversary celebrations of the Madras Sanskrit College. A premier Sanskrit institution, it occupies a pride of place in all India and abroad. A distinguished galaxy of Sanskrit teachers has continued to adorn it which has inspired generations of young learners to devote themselves to the study of the Shastras and develop a keen insight into them. Some of these young learners are now scholars in their own right occupying prominent positions in different walks of life. The College has eminently fulfilled during the past nine decades its main purpose of an educational institution of ~~dissemination~~ creation and dissemination of knowledge. My heartiest felicitations to the faculty and management.

Though one of the languages of the hoary past, Sanskrit is very different from them in that while others have ceased to be the effective medium archaic pieces/ become ~~[illegible] of the past~~ with nobody speaking them or pursuing except a few linguists or historians of language, Sanskrit is widely pursued by millions of people all over India. There are hundreds of Pathashalas, Gurukulas, Vidyalayas and Mahavidyalayas the country over where thousands ~~[illegible]~~ across Sanskrit with a view to acquiring mastery in ancient lore. ~~The~~. There are ~~eight~~ six Sanskrit Universities functioning in India at present: the Sampurnanand Sanskrit University, Varanasi, the Kameshwar Singh Darbhanga Sanskrit University, Darbhanga, the Sri Jagannath Sanskrit University, Puri, the Lal Bahadur Shastri Sanskrit ~~Univ~~ Rashtriya Sanskrit Vidyapeetha, New Delhi, the Rashtriya Sanskrit Vidyapeetha, Tirupati, and the ~~Sri~~ Sankara Sanskrit University, Kalady ~~and Sri~~ Rajiv Gandhi Sanskrit University, Sringeri. There is the National Sanskrit Institute under the name of Rashtriya Sanskrit Sansthan which runs ~~seven~~ eight Sanskrit Vidyapithas and controls sixteen Adarsh Sanskrit Mahavidyalayas, two Sanskrit Shodha Sansthanas besides providing financial assistance ~~grants~~ to about 750 Sanskrit institutions. It also assists Sanskrit periodicals, and publication of books and otherwise encourages Sanskrit book production under its [illegible] scheme.

As an apex State in activity standard

How did [illegible] Vakharia [illegible], In Memoriam by [illegible]
Colleague and friend

I feel great pleasure in being in your midst [illegible]

[illegible]

Some of [illegible]

[illegible]

[illegible]

Central Sanskrit Board which is the policy making body of the Govt. of India for promotion of Sanskrit studies. The Ministry of Human Resource Development Govt. of India has a separate Sanskrit Unit to look after Sanskrit. Seven States at present have Sanskrit Academies.

Sanskrit is being pursued in two different streams, traditional and modern. In the traditional category come the Pathashalas, Tols, Vidyapithas and the Gurukulas and the Sanskrit Universities correspond to these and in the
Sanskrit/ modern the schools, the colleges and the general Universities. The two-stream approach has stayed in India since the last century. In the traditional stream till a few years it were only the Sanskrit texts which were pursued unlike in modern stream where Sanskrit is one of the subjects. With the introduction of modern subjects like English, the social sciences and so on the distinction between the two streams is getting narrowed down, though it still is conspicuous enough in the emphasis on just the Sanskrit learning in one stream, the traditional one.

The position of Sanskrit Studies varies from State to State. In some states it is good while in others it is not so. More vigorous efforts are needed to encourage them by breaking the barriers of indifference, apathy and neglect. The people are to be sensitized towards them by explaining to them through all the persuasive skills ~~the importance~~ pan-Indian character of the Sanskrit language and its capacity in building up a more united India. There is presence of Sanskrit in almost all Indian languages, not only
Sanskrit/ Indian but also several South-East Asian languages, a unique link which India has with South and Southeast Asia, the link that it can exploit in forging closer links with it.

There is a school of thought which champions the view that Sanskrit since its beginning has been a language of the learned and never of the masses. This school bases its view on the word ~~Sanskrit~~ the name of the language itself which means literally 'refined' suggesting thereby that the language being the refined one, it was the language of the cultured ones, the elite, among the population and the use of it by certain characters of higher social hierarchy, the kings, the priests, the ministers, the seers, in Sanskrit dramas with other characters including women of all categories, restricting themselves as a rule to the use of Prakrits. The votaries of this school ignore the basic fact that for long centuries

[illegible] bhāṣā, the speech. Yāska and Pāṇini always, invariably refer to it

(x) vide Pāṇini Sūtra udak ca vipāśaḥ (4.2.74) the wells towards the northern bank of the river Vipāś are to have the suffix añ and those towards the south of it the suffix aṇ. The basic suffix remaining the same, the difference will appear in accentuation. With añ the accent will be in the initial of the word and with aṇ it will be on the final of it. It is the accent which will reveal the location of the well. Even if the wells were to be built by the same person, say Datta, the wells bearing the name Dātta, their location will be indicated with their accentuation. If it is Dā́tta, the well would be to the north side of the river bank, if it is Dāttá, it would be to the south of it.

iveti (3) pratiṣedhārthīyo bhāṣāyām.

as bhāṣā: ~~iti~~ bhāṣāyām, ~~[illegible]~~ cānvadhyāyaṁ ca, neti prati- (Nirukta I.2.

eva in the sense of difference is used both in bhāṣā and the Veda(x)

bhāṣāyām sadavaraśnavīḥ [illegible], sakhyasi śive iti bhāṣāyām.

4.1.62 (Aṣṭādhyāyī 3.2.108) to distinguish it from the Vedic ~~language~~ speech. The first time the word occurs as a name for a language and in the name of it in all probability — there are many occurrences of the name it is not so like: yadi vācaṁ pradāsyāmi dvijātir iva saṁskṛtām — is in the Rāmāyaṇa: jīvalaḥ saṁskṛtaṁ vadan. Curiously, Sanskrit denoting a speech the words for which are all in the feminine: bhāṣā, vāk, vāṇī, is always in the neuter: Saṁskṛtaṁ nāma daivī vāk anvākhyātā maharṣibhiḥ, ~~Sanskrit is the~~ ~~divine speech~~ (Kāvyādarśa, I. 33), Sanskrit is styled as the divine language by the later sages or differently, the divine language is styled Sanskrit by the later sages. Pāṇini explains in his grammar countless words which are of use to the common people, the traders, the merchants, the farmers, the artisans, the labourers practising their craft, since whatever be the case, it is use by the masses entire spectrum of society and not just certain sections of it, the higher echelons. For many centuries it must have been the language of the common people, the lingua franca, a point substantiated by the dialectical variations in it duly noticed by Pāṇini and other grammarians and the use of particular word forms, the verbs ~~forms~~ and their derivatives in certain regions: śavatir gatikarmā Kambojeṣu (vikāram enam āryā bhāṣante śava iti, dātir lavanārthe prācyeṣu, dātram udīcyeṣu, √śav in its verbal form is in use among the people of the Kamboja country while ~~[illegible]~~ in the derivative form of śava it is in use among the Aryans(x), √dā in the sense to cut is in use in its verbal form among the people of the East while it, in its derivative form of dātra is in use among the northerners. There is on record an very interesting case of a use of a particular form of a word along one side of the Vipāśā river and of another form along the other side.(x) For centuries Sanskrit was the bhāṣā, a term generally reserved to connote the common speech, it had the vitality and the strength to absorb foreign words by giving them an indigenous look. The opening up of India to Greece or Iona, the source word for Yavana of Sanskrit, brought into it a load of Greek words, so did the contact with the Romans through trade and commerce. The Sanskrit word Rumā for salt quarry, as should be clear from the appearance of it, is a changed form of Rome. It is from the Romans that the Indians learnt the art of quarrying salt. So are the different words for coins: dīnāra, kārṣāpaṇa and so on.

(x) na in the sense of refusal negation is used in the bhāṣā. According the word | ~~[illegible]~~ Durgācārya explains bhāṣā, yāska's loke, in the common parlance.

eva bhāṣito bhavati, Kambojeṣu hammatiḥ surāṣṭreṣu, raṁhatiḥ prācya-madhyameṣu gamim eva tv āryāḥ prayuñjate (Mahābhāṣya; Āhnika I),

x ~~[illegible]~~ (in the sense 'to go') √hamm is in use among the people of Surāṣṭra (Kathiawar-Gujarat), √raṁh, for among the people of the east and the central part and among the Aryans it is only √gam which is in use;

[Rome]

Yavana having been accepted as a word for the Greeks, it was natural to have different formations from it to conform to Sanskrit morphology. The script of the Yavanas being different from the Brāhmī and the Kharoṣṭhī scripts of India was given the name Yavanānī (vide Vārttika: yavanāl lipyām under Pā. Sūtra Indravaruṇa etc. Quite a few astronomical and astrological terms including even the common word for hour Sanskrit has adopted from Greek. What happened with Greece and Rome happened same with Persia. Sanskrit has a good sprinkling of Persian words in it, the classic case being the word pusta in pustaka, which means in the form pusta in Persian leather which served then as a writing material. While talking of the writing material it will be of interest to note that the Arabic word kalam for pen has been adopted in Sanskrit as such. Not only this. Even the gender, the masculine one, has been assigned to it; vide the Mankhakośa: kalamaḥ puṃsi lekhanyām. The Vaijayantīkośa lists the word śer for lion.

hora

Allahabad Stone Pillar Inscription of Samudragupta, written in ornate style records the word ~~[illegible]~~ ṣāhiṣāhānuṣāhi, & Śakamuruṇḍa: ṣāhiṣāhānuṣāhi Śaka-muruṇḍaiḥ Saiṃhalakādibhiś ca samastadvīpavāsi-[illegible]. All this incorporation and absorption would not have been possible had Sanskrit been an artificial language ~~not~~ with no connections with the grass-roots. The interaction took place among the speakers of the languages.

Now a word about the term devabhāṣā, the language of gods for Sanskrit. This has given rise to certain misgivings among certain sections of the people who are led to infer from it its restrictive use by the more superior caste among the populace which as is borne out by its vast, rich and varied vocabulary and its circulation among vast areas, it makes propoga-[illegible], as the [illegible] author of the Mahābhārata, [illegible] describing it, is not the case. Its unique character, its being enormously rich ~~with~~ fine nuances, its being in the words of Sir William Jones in 1784, of a wonderful structure: more perfect than the Greek, more copious than the Latin and more exquisitely refined than either that perhaps has invested it with divinity on the presumption that what is uncommon is divine; the divine grace only being capable of having such a structure. Nehru describes in his Discovery of India (p.133) as a monument of the genius of a race and a culture and the living embodiment of the thoughts and fancies that have moulded them."

in his observation

Lapse-97

It is incumbent on the [illegible] generation to preserve this wonderful heritage

Greek word

which is available to them by virtue of inheritance. It is unfortunate that with luck smiling on them, many, the vast numbers among them, seem to ignore it. With its sheer continuity Sanskrit represents the cumulative form of India's thoughts and ideas, its hopes and aspirations, its achievements and failures. It is not possible to understand the country without it, not possible to fathom its depths, not possible to gauge its reach, its soul.

In popular conception Sanskrit is a difficult language. This very conception — it is this which keeps many people who would otherwise be inclined to it to keep away from it. While the language may be difficult or not, its grammar certainly is, a fact which was recognized as early as the circa 6th cen. A.D. The Pāṇini rule Kṛcchragahanayoḥ kaṣaḥ (   ) inhibiting the augment iṭ to the participle suffix kta (ta) coming after √kaṣ in the sense of hard and difficult, the commentary Kāśikā illustrates with the example kaṣṭam vyākaraṇam, vyākaraṇam is difficult. This side of Sanskrit many of the scholars of the present
also century realized as also the fact that in the modern civilization making heavy demands on the time and energy of the people simpler methods of Sanskrit learning were necessary

↘

Friends, I am grateful to you for allowing me to share some of my thoughts with you. It is time now we rededicate ourselves to the task of promotion of Sanskrit to rediscover for our own betterment this great reservoir of knowledge.

Before I close, I would like to pay my tributes to the founders of this magnificent institution, the Madras Sanskrit College which has stood all these decades as a lighthouse. It has traversed far from the day it came into being. There is no end of the road in sight yet. It has still to go a long way. India needs such institutions. It has had a glorious past. ~~I wish it still more glorious future.~~ Its future is going to be, I am pretty sure on that account, far more glorious.

I. Modern Sanskrit Teaching

Sanskrit has continued to occupy a position of preeminence for centuries ~~in the period which saw an upsurge in it of tremendous literary activity~~. After being eclipsed by Prakrits and Apabhraṁśa temporarily, it reasserted itself, the Buddhists and the Jainas, the votaries of the above languages, coming back to it after a period. Its real period of eclipse was the period of the Muslim and British rule when it came to be overshadowed yielding the prime of place it once had to Persian and English. Still it did not disappear. It just could not. It had been so much an integral part of Indian social ethos that it continued its subdued existence down the centuries with millions devoting to it, quite a few of them of foreign origin, ~~the Muslims and the British who extended their patronage to it~~. Thousands of traditional schools, Tols, Pathashalas, Gurukulas and Vidyalayas continued ~~teaching it~~ churning out hundreds and thousands of graduates specializing in ~~a~~ Śāstras ~~or the Śāstras with~~ several hundreds of these devot~~ing~~ed themselves to producing literature in ~~it~~ Sanskrit, both exegetical and creative, enriching furth thereby the already rich Sanskrit literature. In addition to

taking to the study of the language (Sanskrit). This has led many an ardent votary of Sanskrit to try its simplification ~~of Sanskrit~~ so that the difficult nature of the language may not be advanced as the reason for ~~shunning it~~. keeping away from it:

~~Sanskrit Teaching through Modern Method~~

As India was moving towards the modern age, it was felt that the teaching of Sanskrit has also be modernized. Its ~~teaching could no longer remain confined to the traditional schools and xiiyxkxyxx colleges, the Tols and~~ or ~~Pathasālās or Gurukulas only. It had to be provided~~ for ~~in the large number of schools and colleges introduced after the western system. In them Sanskrit being one among the many other subjects, time and attention to be paid to it had to be limited.~~ Cumbersome method of Sanskrit learning had to substituted by simpler and easier methods. Grammar being the essential, ~~xingredientx~~ rather indispensable, ingredient of Sanskrit learning, its simplification was the most ~~considered~~ crucial ~~wasnecessary~~. Strict adherence to Pāṇini being considered too unwieldy and involved for the new generation of Sanskrit learners (who were called upon to devote themselves ~~to~~ equally to other disciplines), ways and me~~thod~~as were designed to remodel it in such a way ~~to~~ as to make it easy of grasp ~~to~~ of a student. A pioneering attempt in this direction ~~connection~~ was made by the celebrated Sanskritist Pandit Ishwara-Chandra Vidyasagara of Bengal who published in 1851 his Vyākaraṇa-kaumudī wherein he, left ~~cut~~ out many of the portions of Pāṇini's grammar in confining himself to the process of word formation ~~in general~~. As for ~~keeping~~ portions he did adopt, in them too he kept away from Pāṇini sūtras, ~~aside the sūtras of Pāṇini~~. ~~Ishwarchandra~~ Vidyasagara's attempt was carried forward by such celebrities as R.G. Bhandarkar whose Sanskrit Readers quite caught the imagination of the people. Others to join him ~~in the field~~ over a period were V.S. Apte and M.R. Kale who through their ~~well known~~ Apte's Guide to Sanskrit Composition and Kale's Higher Sanskrit Grammar respectively did much to help learning of Sanskrit after the modern method. More recently, Charu Deva Shastri remodelled the Aṣṭādhyāyī of Pāṇini through his Vyākaraṇadvadaśādhyāyī. Dharmendra Nath Shastri through his Hindi graph Sanskrit Vyākaraṇa kā Mānacitra and his more elaborate Sanskrit in 30 Lectures made valuable attempts in ~~makingx~~ bringing Sanskrit within easy reach of the common people. Besides, numerous attempts were made through works on Sanskrit composition and translation or both in ~~xx~~ English and Hindi in teaching Sanskrit through easy method. It is not only in India ~~itself~~ that such attempts were made. The West too ~~made its~~ joined in ~~contribution to~~ them. There appeared there Perry's Sanskrit Grammar, Whitney's Sanskrit Grammar, Wackernagel's Altindische Sanskrit Grammar,

(4)

~~made their appearance.~~

~~xkkkxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx thexxxxxxxxxxxxxx~~ Simplification of Sanskrit and modification of its ~~xxxxxx~~ teaching method led to attempts at grading the text books. Efforts in this connection by B.B. Kamat of Pune and Kuriokkos of Pavaratti, Kerala deserve special mention. A large number of other writers of Sanskrit-text books [illegible] hand as a [illegible] result ~~These attempts in the early part of the 20th Century were followed by many other writers with the result~~ that a whole class of such works has grown over the years. ~~grew in course of time.~~

Some of the Sanskritists combined their ~~efforts~~ attempts at teaching Sanskrit through easy method with their efforts at teaching Sanskrit speaking to make up for the deficiency of the Sanskrit learners in this respect ~~direction~~. A pioneering effort in this connection was made by Shripad Damodar Satvalekar, ~~who laid great emphasis on Sanskrit speaking~~. Others to join him over a period of time were Y.M. Nanal, Kapil Dev Sharma, Anant Shastri Phadke, Brahmadatt Jijnasu, Rahul Sankrityayana, Vasant Anant Gadgil, L.M. Chakradeo, Malati Chakradas, to name only a few among the large number of Sanskritists from all over ~~parts of~~ India. Chakradeo is running a school under the name Srivatsa Bala Mandiram at Churni Road, Bombay where he has developed a novel method of Sanskrit teaching for Lower and Upper Kindergarten ~~students~~ boys and girls. Sri Aurobindo International Centre of Education, Pondichery has also ~~has~~ devised a new method for teaching Sanskrit to pre-school students, preparing at the same time children's literature in simple Sanskrit. Vasant Anant Gadgil, the Director of Sarada Jnanapitham, Pune has started a class for teaching Sanskrit speaking ~~for~~ to the common people. He has developed a teaching programme of forty hours, two hours a day, for twenty days, through which he makes the non-Sanskrit-knowing people speak Sanskrit fluently. Instruction in Sanskrit speaking is imparted by the Vivekananda Kendra, Kanyakumari and by a scholar of the name of Vasudeva Ballal of Bangalore. The Sanskrit wing of the Hindu Seva Pratishthanam, Bangalore is constantly engaged in making efforts at evolving new techniques of teaching Sanskrit speaking. Through its attempt the entire village of Matturu in the District of Shimoga, Karnataka can now speak in Sanskrit. Propagation of Sanskrit through cultivation of the habit of speaking it is the main plank of many other organizations in India of which the Lok Bhasa Prachar Samiti, Puri and the Vishva Sanskrit Pratishthanam, deserve [illegible] Sanskrit Shibiras, camps, for teaching Sanskrit speaking, of different durations, in me their purpose.

The simplification of Sanskrit and modification of the teaching method led to attempts at grading the text books. Efforts in this connection by N.E. Kamat of Pune and [illegible] of Amravati, Kerala deserve special mention. Their attempts in the early part of the 20th century were followed by many other authors with the result that a whole class of such grammar came into use.

Some of the Sanskritists combined their attempts at teaching Sanskrit through easy method with their efforts at teaching Sanskrit speaking to make up for the deficiency of the Sanskrit learners in this direction. A pioneering effort in this connection was made by Shripad Damodar Satvalekar, who laid great emphasis on Sanskrit speaking. Others to join him over a period of time are V. R. [illegible], Anil [illegible] Sharma, Anant Shastri Phadke, Brahmanand [illegible], Pandit [illegible], Vasant Anant Gadgil, P. N. Chakradeo, Pulast Upadhyaya, to name only a few among the large number of Sanskritists from all over parts of India. Chakradeo is running a school under the name Arvachina Bala Sanskritam at Charni Road, Bombay where he has developed a novel method of Sanskrit teaching for Lower and Upper Kindergarten students and [illegible]. Sri Aurobindo International Centre of Education, Pondicherry has also devised a new method for teaching Sanskrit to pre-school students, preparing at the same time children's literature in simple Sanskrit. Vasant Anant Gadgil, the Director of Sarada [illegible], has launched a class for teaching Sanskrit speaking for the common people. He has developed a teaching programme of forty hours, two hours a day for twenty days, through which he makes the non-Sanskrit knowing people speak Sanskrit fluently. Instruction in Sanskrit speaking is imparted by the Vivekananda Kendra, Kanyakumari and by a scholar of the name of Vasudeva [illegible] of Bangalore. The Sanskrit wing of the Hindu Seva Pratishthana, Bangalore is constantly engaged in making efforts to evolving new techniques of teaching Sanskrit speaking. Through its effort the entire village of Mattur in the District of Shimoga, Karnataka can now speak Sanskrit. The [illegible] of Sanskrit through cultivation of the habit of speaking it is the [illegible] of many other organisations in India of which the [illegible] Bharati, [illegible] and the [illegible] Sanskrit Pratishthana, [illegible] Sanskrit [illegible] camps for teaching Sanskrit speaking, [illegible]

~~in~~ different parts of India with remarkable results. Through their efforts thousands ~~and thousands~~ of non-Sanskrit-knowing people can now speak in Sanskrit, giving a deep burial to the theory that Sanskrit is a difficult language ~~and~~ which needs years of sustained ~~efforts~~ study. to ~~at learning it~~. They have also given the lie to another theory, assiduuously fosterd for centuries, that Sanskrit cannot be learnt without learning its grammar.

While on the one hand efforts were on to simplify Sanskrit teaching and introduce speaking of it, on the other, simple Sanskrit examinations were started by some voluntary Sanskrit organizations which got a remarkable response. The organizations particularly active in the field are the Sanskrit Bhasa Pracharini Sabha, Chittor, Bharatiya Vidya Bhavan, Bombay, Svadhyaya Mandal, Surat, Sanskrit Parishad, Bolangir (Orissa) and Surabharati Pracharini Sabha, Sringeri.

The Stastical Abstract of India ~~published in~~ of 1957-58 shows on the basis of the Census Report of 1951 five hundred and fifty five people having Sanskrit as their mother tongue. A personal survey, states the Record, shows more than a hundred families in India and Nepal having Sanskrit as their mother tongue. Be that as it may, Sanskrit being the base language for most of the Indian languages, in structure or vocabulary or both, can easily be learnt and understood. The popularity of Sanskrit news bulletin of the All India Radio easily proves this.

II. Modern Sanskrit Literature

For self-expression a large number of votaries of Sanskrit, traditional and ~~as well as~~ modern, ~~have been~~ are using Sanskrit. Though other media, like their mother tongues ~~were~~ are available to them, they have, out of their love for Sanskrit, shown their preference for Sanskrit. This has led to the growth of one of the richest of the literatures of the world ~~in the modern period~~. The present-day Sanskritists have tried for their works all the available literary forms. The~~se~~y ~~Sanskritists~~ are not chary of adopting from other current Indian and foreign languages as of the forms as are wanting in old Sanskrit literature. Thus novel, unknown to classical Sanskrit literature (which knew only of Kathā and Ākhyayikā in their well-defined forms) has found an amazingly large representation in modern Sanskrit which can boast of such classics as the Kumudinīcandra of Medhāvrata, Lāvanyavatī of Haridāsa Siddhāntavāgiśa, Candramaulī of Rajamma, Sulocanā of Kuppuswami, Duḥkhinī Bālā of Bhatta Ramanatha Shastri, Vijayini Bala of Bhatta Balacandra Sharma, [illegible] of Balakrishnan Nambudiri, Kusumakalika of Parmeshwar Jha, Jayantika of Jaggu Vakulabhushana, Candraprabha of [illegible] Bhattacarya, Candra Prabhācaritam of Shankar Lal Maheshwar, Kusumalakshmi of

× the Virahiṇī Vrajāṅganā of Vāsudeva Krishna Chaturvedi
~~and~~ the Virahalaharī of S. B. Velankar and the
Smṛticitrarangam of T. G. Mainkar.

Among ~~more recent~~ other travelogues mention may be
made of Chani Lal Sudan's Kaśmīravivaraṇam
n travels through Kashmir ~~and Hara~~ Naval Kishore Shastri Kankani's Yātrāvilāsam
on journey from Jaipur to Gangotri.

in Sanskrit who has already enriched Sanskrit literature with ~~list of his~~ about half a dozen of his novels & ~~K~~ the young Keshab Chandra &

A.R. Ratnaparakhi and the Candramahipatiḥ as also the Sūryaprabhā kiṁ vā Vaibhavapiśācaḥ of Shrinivasa Shastri. Amongst later ~~[illegible]~~ novels [illegible]

Dash of Puri who holds great promise in the field.

Stories as told now are very different from those ~~told~~ in ~~the~~ old texts ~~such as~~ like the Pañcatantra, the Hitopadeśa, the Vetālapañcaviṁśati, etc. ~~The~~ Modern Sanskritists ~~have~~ brought to bear on ~~it~~ them a new technique in and style in line with the stories in other modern languages. Thematically too the present-day Sanskrit story is wide apart from its ancient counterpart. It very well mirrors the conflicts and the problems, the urges and aspirations of the modern age.

The time-honoured literary form of poetry too has undergone a perceptible change in its content ~~and style~~ dealing with the manifold problems of society as it does. In style too it has become more varied incorporating ~~as it does~~ the new forms from other languages. The Urdu forms of Ghazal and Qawwali, for instance, are quite popular with the preset-day Sanskritists. So are the Odes and Sonnets. One can often listen to the poems in Sanskrit Kavi-sammelanas, ~~the Sanskrit poetic symposia.~~ Bhatta Mathura Nath Shastri, one of the earliest of the writers of the present century, wrote in his Jayapuravaibhavam and the Sāhityavaibhavam, Dohas, Chaupais, Sorathas and Alhas, the Hindi forms of poetry as also the Urdu forms like Bahare Hazaz Mussaddas Mahzuf, Bahare Ramal Mussamman Mahzuf and so on. Free verse unknown to old Sanskrit is a common enough occurrance in modern one. Some of the more bold of the present-day Sanskrit ~~ists~~ poets have gone as far as to compose in what has come to be known in Hindi Akavitā, non-poetry. Travelogue, a form neglected so far, is receiving some attention. Poetic works giving an account of travels not only in India but also abroad have appeared recently in Sanskrit. Two of these, one on travels in Germany, the Śarmaṇyadeśaḥ sutarāṁ vibhāti and the other on travels in Thailand, Thāideśavilāsam have by the writer of the present lines. Earlier C. Kunhan Raja had published ~~his~~ an account of his visit to Persopolis under no ~~without any~~ title and B. Ch. Chabra to his visit to Holland under the titles ——→ Nyaktarajanapadaśobhā ~~respectively~~, Nyktara ~~in the second title~~ janapada ~~in the second title~~ ~~stands for~~ ~~Netherland~~ standing for ~~is a literal translation of the term~~ Netherland, another name for Holland. X. The Elegy of English finds ~~found~~ expression in ~~the~~ five Vilāpakāvyas, the Vilāpapañcikā by Deepak Ghosh. (X) Humour kept always on the sidelines in old Sanskrit poetry has surfaced in all its varied forms of irony, wit and satire in many of the present-day Sanskrit writings like the Tudeśmṛtiḥ of Madhavacharya which is with a good sprinkling of English words a satire par excellence ~~on the~~ [illegible] on the blind aping of the western life-style by the present Indian generation, the Kantakārjunah, a satire again on [illegible] Kanakarjuna / satire in Sanskrit composition ~~[illegible]~~ on the in congress and (+) ___ by Gurudayalu Sharma ~~by Arjun Wadekar and~~ Kāvyāmṛtalaharī

(+) malpractices in the social, political and educational fields,

(x) the Hāsavilāsaḥ and the Narmadā by Prashasyamitra Shastri which are satirical and ironical, ~~[illegible]~~ customs in vogue or in society

a form of witty writing coupling lines from works of old with those of ~~his~~ the authors own ~~composition~~ to ~~describe~~ have a dig at the trendy habits of the ultra-modern society, the Narmasaptaśatī by Bhagiratha Prasad Tripathi Vagish Shastri and ~~Prashasya Mitra Shastri and Ogeti Parikshit Sharma~~ have also enriched Sanskrit literature with their valuable ~~humorous writings in Sanskrit magazines~~. Such poems as Kāphipānīyam and Kāhityāgadvādaśamañjarikā by M.V. Sampat Kumar bring the drink of coffee under severe attack. Not that there are no defendants for it. Atraja (V. Swaminath Sarma) defends it vigorously through his poem Kāphīṣodaśikā. So do the protagionists of tea like C.R. Sahasrabuddhe in his Chāhagītā. In the Kapīnām Upavāsaḥ D.T. Tatacharya has a sharp dig at those who pretend austerities. Pinnaseri Nilakantha Sarma derides in his Sāttvikasvapna the shouting of different slogans and ~~x~~ ideologies by Parties in the guise of a conference of a bull, a dog, a monkey, a fox, a parrot and so on.

Sanskrit drama has continued its march down the centuries. The present century sees a couple of hundreds of the ~~new Sanskrit plays~~ works in that medium in all the varied forms and styles. Shorter plays in the form of one-Act plays have sprung up of late alongside the time-honoured longer ones . The shorter ~~plays~~ ones have ~~have~~ not unoften appeared in print in the form of a collection of a certain number of them like the Camatkāraḥ of Krishna Lal ~~which is a collection of nine one-Act~~ ~~plays or~~ the Nimbapatrāṇi of B. Patni ~~which is a collection of twelve one-Act plays~~ the Nāṭyapañcāmṛtam, the Catuṣpathīyam, the Nāṭyapañcagavyam ~~which are collections of~~ by Abhiraja Rajendra Mishra, the Ekāṅkika-camatkṛtiḥ of Ram Kishore Mishra ~~and~~ Navamalā of Nalini Mishra and Ekāṅkikasañcayanam by ~~Srinivas~~ Suri Narayan Rao which are collections of nine, twelve ~~and eleven~~ five, four and five, eleven, and nine one-Act plays respectively. Some of the collections like the Parikṣinnāṭakacakram by Ogeti Parikshit Sharma and Chatrenāṭakacakram (still in Ms.) by Keshav Chatre Shastri, which are bigger collections too, ~~though not exclusively of one-Act plays~~, ~~have a fairly good number of them~~, ~~the former~~ have ~~having~~ twenty seven ~~and the latter~~ twenty-nine one-Act plays respectively ~~of them~~. Radio being a part of modern life, a number of plays ~~in Sanskrit~~ answering its requirement have sprung up ~~appeared~~ in Sanskrit. Of late attempts have also been made to produce Sanskrit plays on television ~~too~~.

One of the most significant of the developments in modern Sanskrit drama is the revival of the Sanskrit stage which goes back to a hoary past; Bharata giving in his Nāṭyaśāstra elaborate rules for it, but which had suffered eclipse ~~in~~ at a later period difficult to identify at present. The continuity of the Sanskrit stage having got broken, there is nothing for the modern producers of Sanskrit plays to fall back upon for stage except , of course, the rules of Bharata or other ancient works on Sanskrit dramaturgy. ~~He~~ They have two options ~~for him~~ :

(8)

One, to recreate the stage after their the Sanskrit dramaturgical texts or to create ~~the stage~~ it with ~~his~~ their own ~~resources of~~ imagination to answer the requirements of the modern ~~times~~ age. ~~Out~~ Of these ~~two options~~ options the ~~modern~~ producers ~~of Sanskrit plays had gone in for~~ have exercised the second ~~option~~ one. As a matter of fact, they had to do so. There ~~was~~ is little choice for them otherwise. They have to put up their plays in the hall as it is available to them. They cannot, their resources being what they are, build a hall, a Raṅgaśālā, with four-cornered, caturasra or six-cornered, ṣaḍasra stage with audience divided in sections according to status and caste. They have also to use modern accoustics as also the light effect. Their task is quite unenviable. Even within the modern framework they have to build ~~up~~ an atmosphere of an old time particularly in relation to old plays, with traditional costumes and jewellery as also the setting. In relation to modern plays with modern themes like a lady heart specialist in clinic as in Camatkāraḥ the dress and the setting has to be as in any modern play in any language with the doctor in white with a sthescope and a clinic with all its usual equipment. The only speciality of the play which would distinguish it from others in other languages would be its medium which in the present case would be Sanskrit while everything else ~~is~~ would be modern. Not adhering to the old Sanskrit stage which had not come down to them and a glimpse to which could only be had through old Sanskrit dramaturgical texts, the present-day ~~Sanskrit~~ producers of Sanskrit plays Having ~~had~~ to ~~having~~ use, as stated earlier, their own imagination, have turned to be innovative in certain respects. To help them some of the Sanskrit playwrights themselves have suggested as to how some of the scenes difficult of presentation ordinarily on the stage can be shown on it. In the play Kāmadahanam which deals with the traditional episode of the burning of Kāma by Śiva with the fire from His third eye, the playwright suggests that the scene of burning can be shown with the switching on of the small electric bulb concealed in the matted hair of Śiva which could represent the fire coming out of the third eye and a thick pall of smoke by burning unguents and incence behind the curtain which may represent the smoke coming out of the charred body of Kāma. In the play Adhyātmam (the play dealing with the story of Naciketas as found in the Kaṭhopaniṣad) the playwright suggests that in the scene of the gifting away of the cows the cows could be shown in the form of their shadows on the screen which could eventually be their painting or portrait. To give the scene a more realistic touch he further suggests that the lowing of the cows could be relayed through a cassette from behind the curtain.

/playwrights/ Now a word about the themes. The present-day Sanskrit~~xxxx~~/do not want to confine themselves to time-worn themes culled from the epics and the Purāṇas or other works of old. They like to venture out and like their counterparts in other languages ~~like~~ wish to adopt as of themes for their plays as have relevance to present-day society. There are plays in Sanskrit now on the equality of sexes like the Vidhiviparyāsam of Srijiva Nyayatirtha, or on the dowry problem like the Parivartanam of Kapil Deva Dwivedi and the Āścaryam of Krishna Lal, on the family tensions; the conflict between the mother-in-law and the daughter-in-law like the Snuṣāvijayam of Sundaresh Sarma, and the Ayodhyākāṇḍaḥ of Y. Mahalinga Sastri, the relationship between officers and subordinates like the Apasaramahimā of Krishna Lal, the quack physicians and astrologers like the Lalāvaidyam and the Mālābhaviṣyam of Skanda Shankar Khot or plays like the Markaṭa-mārdalikaḥ where in the form of Bhāṇa ~~where~~ people assuming benign postures and helping ~~xxxxx~~ fellow beings initially divest them of all their possessions are satirised. There are political plays now in Sanskrit like the Kashmīrasandhānasamudyamaḥ and the Hyderabādavijayam by Nirpaje Bhim Bhatt on the problem of Kashmir and the integration of Hyderabad respectively, the Bāngladeśodayam ~~x~~ by Ram Krishna Sharma on the ~~xxxxxxxx~~ coming into bring of Bangla Desh and on prominent political personalities of modern India like Tilak, Mahatma Gandhi, Savarkar, Nehru and Indira Gandhi and on madieval heroes and heroines like Rana Pratap, Shivaji, , Lakshmi Bai of Jhansi ~~who have become subject matter of many of the Sanskrit Mahakavyas as well with the result that a full literature grown round each.~~ The same is also the case with Dayanand Sarasvati, Rama Krishna Paramahansa and Vivekanand.

The Campū form of writing starting with the Nalacampū of Trivikramabhaṭṭa has continued down to the modern period, two of the more noteworthy works ~~of which are~~ the same being the Kumārasambhavacampū of King Sarfoji II of Tanjore and the Śrīrāghavendragurusārvabhaumasaptarātrotsavacampū of R.S. Panchamukhi.

Though story as a form of writing in Sanskrit goes back to a hoary past , it has assumed quite a different shape in the modern period which is very much distinct from the episode, the legend and the fable type it had been all through. With their exposure to ~~the~~ western literature or the western-inspired regional literature it has undergone a sea change in style and technique. Hundreds of short stories ~~in Sanskrit~~ have appeared in Sanskrit in different magazines some of which, like the Divyajyoti of Shimla ~~and~~ the Pārijāta of Kanpur, and the Viśvasaṃskṛtam of Hoshiarpur have brought out voluminous special numbers for them (short stories). ~~Apart from~~ Along with individual short stories

III Collection of eleven stories by Pandita Hari Dwivedi, Samskṛta Katha Kunjam, a collection of stories by Ganesh Ram Sharma ~~and~~ Iksugandha of Abhiraja Rajendra Mishra, Kishora Kathavalli of Ram Kishore (Mishra ~~and~~ Nutana Kathamakaranda by Om ~~Prakash~~ Prakash Thakur and ~~Jenar~~ Rajasthanasya Adhunikah Kathalekhakah, a representative collection of stories by Sanskrit story writers of Rajasthan.

(I) The Katha Satakam ~~of~~ a hundred stories ~~of hundred stories~~ translated from Indian languages (into Sanskrit) by Venkatarama Sastry, the Kathakalpadruma by Appasastri Rashivadekar, the Katha sangraha by Kerala Varma, of Manikkal Ramasastri, the Katha saptakam, the Gadya Kathasangraha by M. K. Srinivasa Iyengar.

x [illegible] (10) [illegible], some of them [illegible] with [illegible]
Starting with Ratnāśikaram of Ambikadatta Vyāsa

have appeared ^ their collections, in 1898, the collections have continued to appear down x

~~of them have appeared over the years,~~ the more noteworthy of them being the Kathāratnākara of Bak Kanbe, the Afrikakathāḥ (a collection of eleven ~~the~~ African stories) by M.R. Bhatt, ~~and~~ the Vipañcikā, the Sanskrit rendering by H.V. Nagarajan of five of Munshi Prem Chand's stories, the Kathānakavallī ~~a collection of six stories~~ by Kala Nath Shastri, the Kathākaumudī, a

II

It is a tribute to the enormous size of the modern Sanskrit literature that it has become the subject matter of critical review by a good number of scholars. The first major attempt in this direction was made by S.B. Warnekar who in his magnum opus in Marathi the Arvācīna Sanskrit Sāhitya notices hundreds of modern Sanskrit works. The others to join him were Hira Lal Shukla and Ramji Upadhyaya who through ~~his~~ their Hindi works the Ādhunika Sanskrit Sāhitya have a lot of information to offer to an inquisitive reader. Presenting a critical study of a large number of Sanskrit dramas Usha Satyavrat's Sanskrit Dramas of Twentieth Century is the first ever attempt to subject a particular class of modern Sanskrit literature, the drama, to a searching analysis. ~~So does Ramji Upadhyaya in his work in Hindi~~ and the Ādhunika Sanskrit Sāhitya kā Itihāsa. Of the more sustained our reviewers of the modern Sanskrit literature can be mentioned ~~figures~~ V. Raghavan who through his ~~xxxxxxxxxxxxxxxxxxxxx~~ monograph on Modern Sanskrit Writings, the survey of modern Sanskrit literature in the Volume Contemporary Indian Literature and the annual reviews of the literary activity in Sanskrit in the journal Indian Literature has done a great service in drawing continuously the attention of the community of scholars to the growing modern Sanskrit literature. The attempt ~~xxx~~ of some of the Sanskrit magazines ~~xxxxxxxx~~ like the Sāgarikā and the Arvācīnasaṃskṛtam in this connection also deserve mention ~~in this connection.~~

III. Modern Sanskrit Language

With a such a large corpus of modern Sanskrit literature, it was but natural that modernity in it should not have remained confined only to themes, styles and ~~literary~~ techniques but should have percolated to the vocabulary as well. ~~xxx~~

In the Symposium on Ancient and Modern Sanskrit at the Sixth World Sanskrit Conference in Philadelphia in 1984 an Indian linguist had questioned the very ~~appropriateness of the~~ term modern Sanskrit itself. According to him if it is Sanskrit, it is Sanskrit all right. What is modern about it? What follows now is an answer to his query ~~or the possible query of those who may pose a similar question.~~

What is being written now by way of Sanskrit is in no way different from the Sanskrit of old if strict adherence to

III Collection of eleven stories by Prabhu Datt Dwivedi, Samskrtakathākuñjam, a collection of stories by Ganesh Ram Sharma ~~and~~ Ikṣugandhā of Abhirāja Rajendra Mishra, Kathāvallī of Ram Kishore Mishra ~~and Jena~~ Rājasthānīya Ādhunikāḥ Kathālekhakāḥ, a representative collection of stories by Sanskrit story writers of Rajasthan.

Nītikathāmakarandaśatī by ~~Pragati~~ Prakash Thakur and

(I) the Kathāśatakam ~~a hundred stories~~ of the hundred stories translated from Indian languages (into Sanskrit) by Venkataramana Sastri, the Kathāmuktāparāyaṇa by Apparasastri Rashivadekar, the Kathāsaṅgraha by Kerala Varma, the Kathāsaṅgraha of Manikkal Rama Sastri, the Gāthāsaṁgraha by M.K. Sivanarayana Iyengar.

× [illegible] (10) [illegible] with [illegible]
Starting with the Ratnāṣṭakam of Ambikadatta Vyāsa
have appeared their collections, in 1898, the collections have continued to appear down ×
~~of them have appeared over the years,~~ the more noteworthy of them being the Kathāratnākara of Bak Kanbe, the Afrikakathāḥ (a collection of eleven ~~the~~ African stories) by M.R. Bhatt, ~~and~~ the Vipañcikā, the Sanskrit rendering by H.V. Nagarajan of five of Munshi Prem Chand's stories, the Kathānakavalli a collection of ~~six stories~~ by Kala Nath Shastri, the Kathākaumudi, a

II

It is a tribute to the enormous size of the modern Sanskrit literature that it has become the subject matter of critical review by a good number of scholars. The first major attempt in this direction was made by S.B. Warnekar who in his magnum opus in Marathi the Arvācīna Sanskrit Sāhitya notices hundreds of modern Sanskrit works. The others to join him were Hira Lal Shukla and Ramji Upadhyaya who through ~~his~~ their Hindi works the Adhunika Sanskrit Sāhitya have a lot of information to offer to an inquisitive reader. Presenting a critical study of a large number of Sanskrit dramas Usha Satyavrat's Sanskrit Dramas of Twentieth Century is the first ever attempt to subject a particular class of modern Sanskrit literature, the drama, to a searching analysis. ~~So does~~ and ~~Ramji Upadhyaya in his work in Hindi~~ and the Adhunika Sanskrit Sāhitya kā Itihāsa. Of the more sustained ones reviewers of the modern Sanskrit literature ~~figures~~ can be mentioned V. Raghavan who through his ~~xxxxxxxxxxxxxxxxxxxxxxxx~~ monograph on Modern Sanskrit Writings, the survey of modern Sanskrit literature in the Volume Contemporary Indian Literature and the annual reviews of the literary activity in Sanskrit in the his journal Indian Literature has done a great service in drawing continuously the attention of the community of scholars to the growing modern Sanskrit literature. The attempt ~~xxx~~ of some of the Sanskrit magazines ~~xxxxxxxxx~~ like the Sāgarikā and the Arvācīnasaṁskṛtam also in this connection deserve mention. ~~in this connection.~~

III. Modern Sanskrit Language

With a such a large corpus of modern Sanskrit literature, it was but natural that modernity in it should not have remained confined only to themes, styles and ~~literary~~ technique but should have percolated to the vocabulary as well. ~~xxx~~

In the Symposium on Ancient and Modern Sanskrit at the Sixth World Sanskrit Conference in Philadelphia in 1984 an Indian linguist had questioned the very ~~appropriateness of the~~ term modern Sanskrit itself. According to him if it is Sanskrit, it is Sanskrit all right. What is modern about it ? What follows now is an answer to his query. ~~or the possible query of those who may pose a similar question.~~

What is being written now by way of Sanskrit is in no way different from the Sanskrit of old if strict adherence to grammatical rules were to be the only criterion for determining its

(11)

character. That is what makes it Sanskrit in the strictest sense of the term. The way of nominal and verbal formations, the primary and the secondary derivative structures, the compound forms and so on with occasional deviations in them are all the same. What is not the same is the look of the language. In what way it differs from the look of the language of old is a fascinating study which the present ~~essay~~ essay ~~work~~ seeks to ~~seeks~~ attempt ~~[illegible]~~ ~~based on a thorough scanning of~~ ~~purports~~ to ~~attempt~~. ~~For this~~ which with the help of well over a ~~more than a~~ hundred modern Sanskrit works. ~~in varied literary forms have been subjected to~~ scanned ~~thoroughly~~ ~~a a thorough analysis.~~ which have been subjected to a thorough scanning to yield the bare material.

To speak of the ancient language like Sanskrit as modern is to emphasize its unique character of continuity and ~~adaptability~~, change, resilience and flexibility ~~One of the enigma~~ An enigma of linguistic development, it defies easy description. Though differing widely in vocabulary, style and diction, it is Sanskrit nevertheless. The puritans may scoff at it, the conservatives may /deride/ ~~dismiss~~ it, the traditionalists may pour scorn on it ~~have reservations about~~, yet none of them can deny it its character of Sanskrit. It is a tribute to the creative genius ~~intellect~~ of the more enterprising of the ~~modern~~ writers of Sanskrit ~~that they have~~ of the modern period that they have successfully employed the ancient medium for ~~in~~ answering the requirements of the modern age with all its scientific and technological development without in any way diluting its basic character. This demanding task they have accomplished with singular success.